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WILLIAM BYRD Dances Grave and Gay

Edited from the Manuscripts by

MARGARET H. GLYN

PIANO SOLO

LONDON

Winthrop Rogers Edition

Sole Selling Agents

BOOSEY & HAWKES LTD.

Seale, 1940

WILLIAM BYRD

(1543—1623).

DANCES GRAVE AND GAY



Edited for the Pianoforte
from the MSS.

BY

MARGARET H. GLYN.

*Author of "The Rhythmic Conception of Music," "About Virginal Music," &c.
Editor of "Simple English Classics for Pianoforte," "Elizabethan Virginal Composers,"
"The Byrd Organ Book," &c.*

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WILLIAM BYRD.

(1543—1623).

6

AN easy selection is here offered of the work of William Byrd, in which special attention has been given to accuracy of text, suitability to the pianoforte, and practical utility for school use. Eventually it is hoped to issue four more volumes, graded, from easy up to moderately difficult, containing a large proportion of the lighter side of Byrd's work, which is charmingly simple and attractive; his more serious compositions, pavans, galliards and fantasies are mostly in the organ style.

The Pavan was a highly developed Adagio movement in $\frac{4}{4}$ time, more or less contrapuntal, which had originated in the dance of that name, and the two little pavans in this volume are almost the only surviving specimens that can have been actually danced. Varied repeats of an elaborate nature are found in most pieces of the period, and this does not make for dancing, but occasionally they are omitted.

The Galliard followed the pavan, being also of a serious nature as regards its music, but in $\frac{3}{4}$ time, and containing more sense of movement. There was often thematic connection between these two pieces.

The Alman, Coranto, Gigg, and La Volta (Levalto) are all lighter dances of a more simple melodic character. The Medley was a string of little melodic strains, varying in time and tempo, each with its repeat.

The piece called *Martin* is anonymous, but may be "set" by Byrd. It is a folk-tune with one variation, and suggests the character of a large section of Byrd's instrumental work, *Variations on folk-tunes*, an innovation apparently of his own.

The Irish March comes from his Battle-piece, a realistic work, which, occurring anonymously in a mid-seventeenth century virginal book, has been mistaken for a Civil War product, and described as "an undisputed falling off from the Elizabethan standard." Byrd's standard was not the invariably highbrow one that some people seem to expect. He was an artist in simplicity, and loved a tune.

The most authentic MS. of Byrd's works is that known as *Lady Nevell's Virginal Book*, which appears to contain his autograph corrections. He is more accurately recorded in a general way than are other composers of the period; in the case of corrections of single notes made in the text of this edition, the MS. original will be added in an Appendix. Ornaments are omitted, because it is impossible now to discover their precise interpretation, on which experts disagree, and also because it is admitted that this music is complete without them. To some minds it is also *better* without these uncertain additions. They do not sound well on the pianoforte, in whatever way performed, and they increase greatly the difficulty of performance.

All indications of phrasing and marks of expression are added; the crotchet beat (♩ or ♪.) is used throughout. Six-eight time replaces the bar of six-four. In virginal MSS. barring is very uncertain, but the fundamental distinction between three-beat and four-beat time is always clear.

Pedal effects can be used at discretion. The object should be to assist the legato, without causing a blur of the detail, and to ensure this, the pedal must be very frequently raised. Byrd's style requires harmonic clarity, and it is only occasionally, when the same chord continues, that the pedal can be held for a whole bar.

The pieces come from the *Fitzwilliam Virginal Book*, from the British Museum (Add. MS. 30485) and from *Parthenia*.

Thanks are due to Sir Walter Parratt for kind permission to include one piece (No. 1) from *Will Forster's Virginal Book*, the rights of which piece are reserved.

M. H. G.

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DANCES GRAVE AND GAY

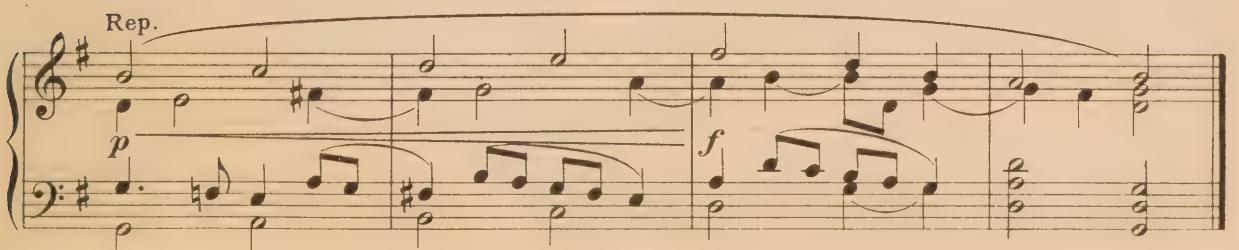
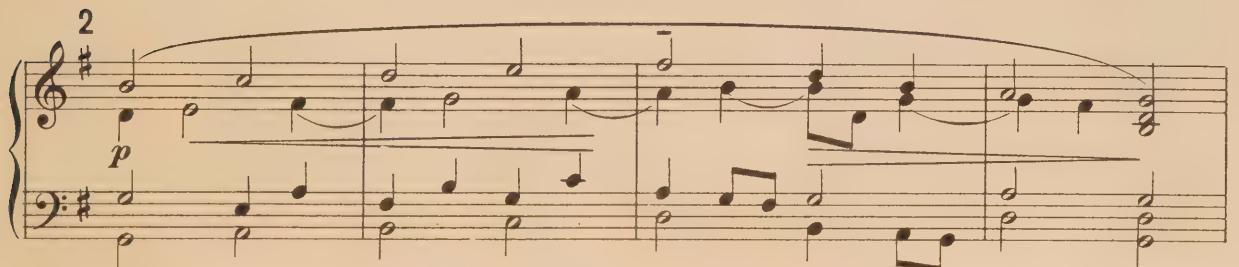


Pavan

(without title in original manuscript)

WILLIAM BYRD

Andante con dignita



*A varied repeat of the melody.

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W.R. 4122

PRINTED IN ENGLAND

Pavan— The Earle of Salisbury

WILLIAM BYRD

Andante

2

*The Galliard

WILLIAM BYRD

Moderato



*Time-values diminished from d to d in this and the Galliard following.

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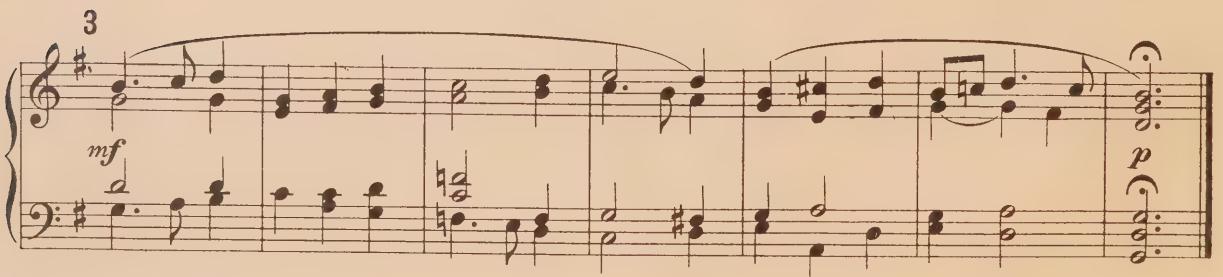
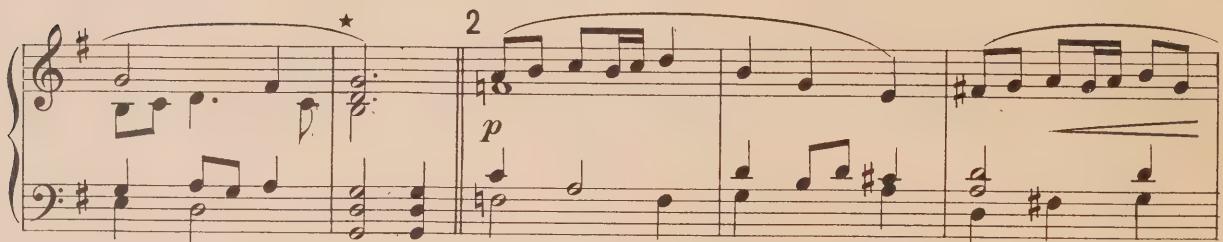
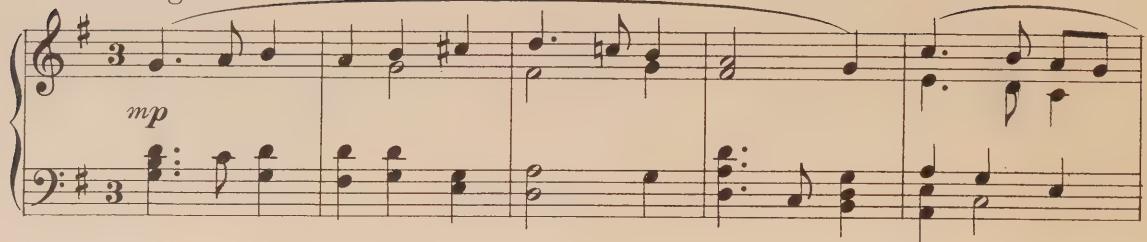
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Galliard in G

(Repeats omitted)

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Allegretto

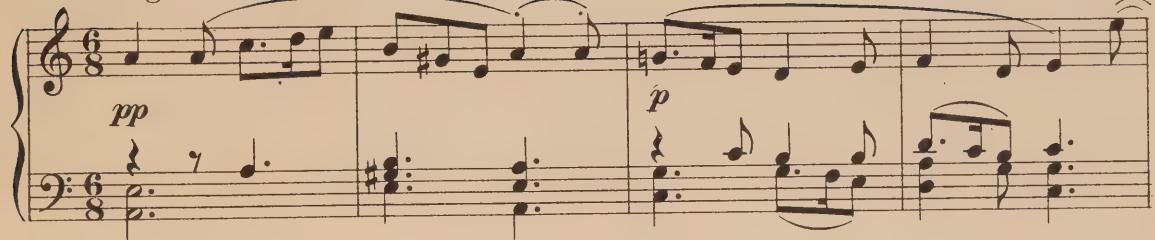


* The following additional cadence bar is omitted, and also a run in this bar.

Gigg

WILLIAM BYRD

Allegretto



cresc.



mf



cresc.



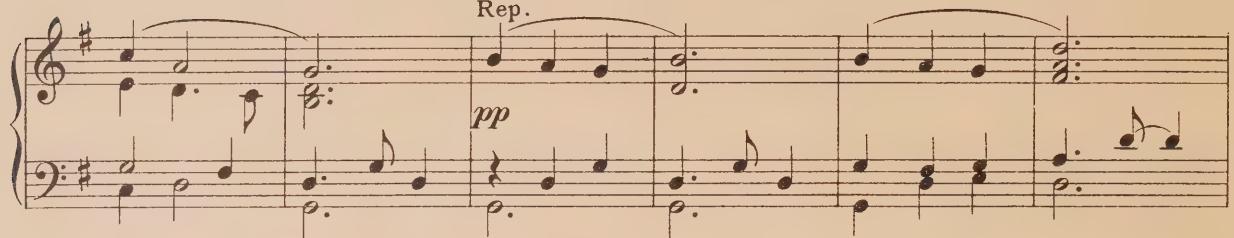
*Alto D is added

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La Volta

WILLIAM BYRD

Grazioso**Rep.****2 Cantabile****Rep.**

2

pp

Rep.

pp

cresc.

mp

2'

p

Rep.

pp

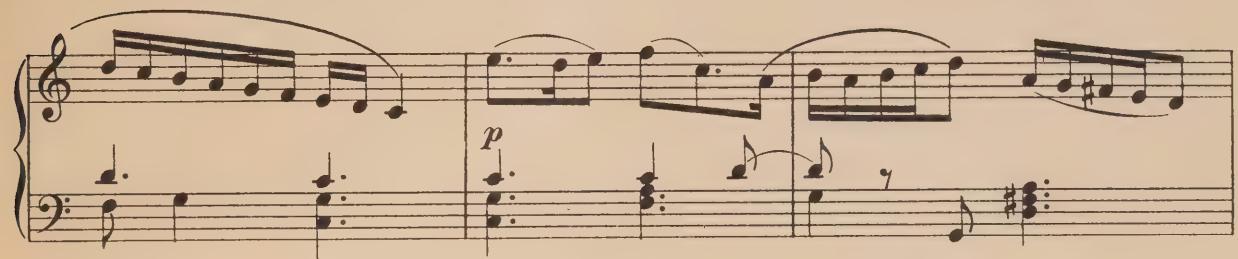
mp

Coranto

WILLIAM BYRD

Allegretto grazioso

The musical score consists of four staves of music for two voices (soprano and alto) and basso continuo. The music is in 6/8 time. The first two staves are for the voices, and the last two staves are for the basso continuo. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). Performance instructions include *Allegretto grazioso* (tempo marking), *cresc.* (crescendo), and *Rep.* (repeat). The music features melodic lines with grace notes and harmonic progressions typical of 16th-century keyboard music.



Martin sayd to his man

WILLIAM BYRD

Allegro vivace

mf

mp

p

The Queenes Alman

** (Repeats omitted)*

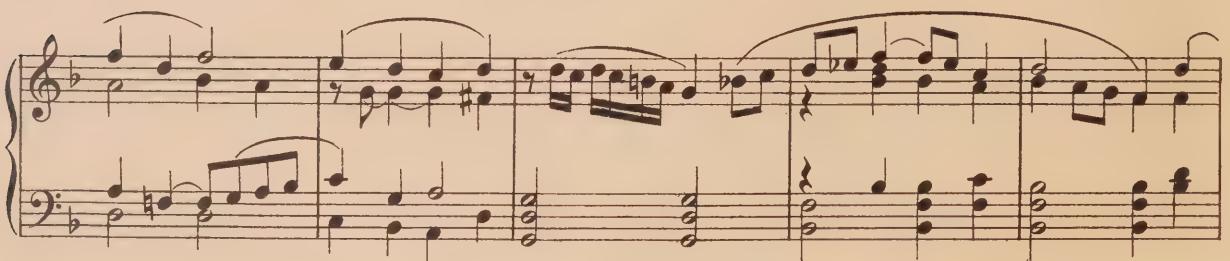
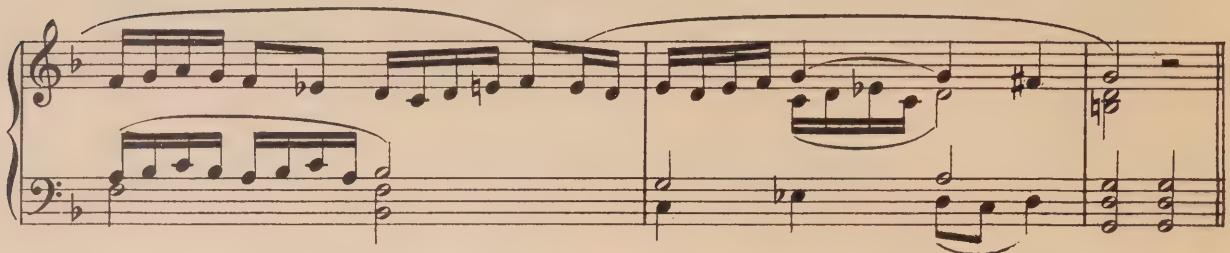
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Andante legato

*Three bars of exact repeat are substituted for the first M.S. repeat in each part. Minim rest replaces a run in bars 16, 20, 32.

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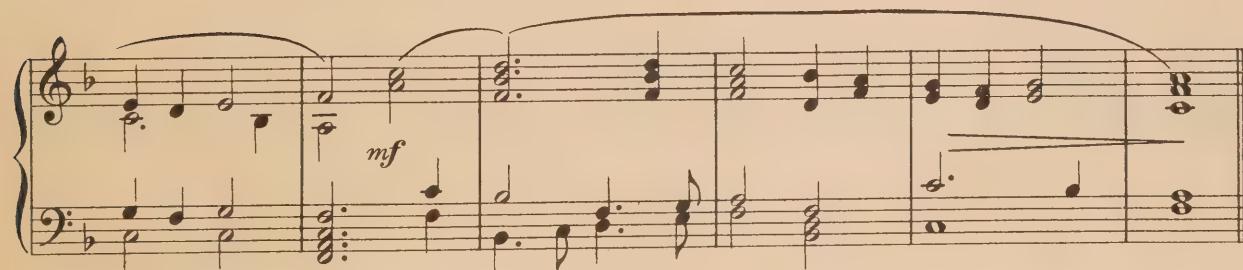
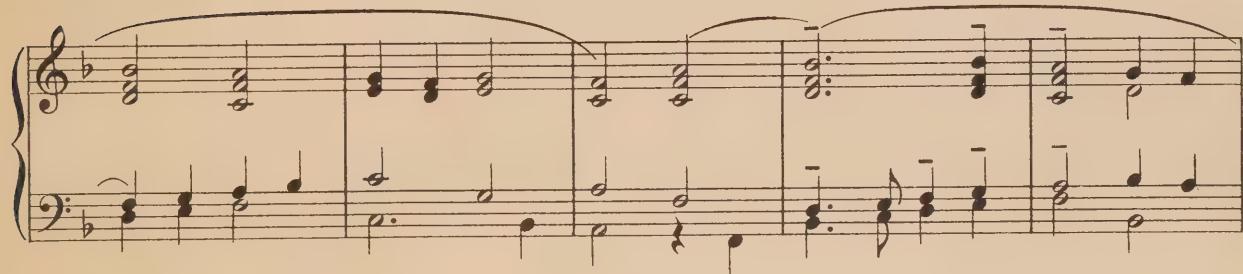
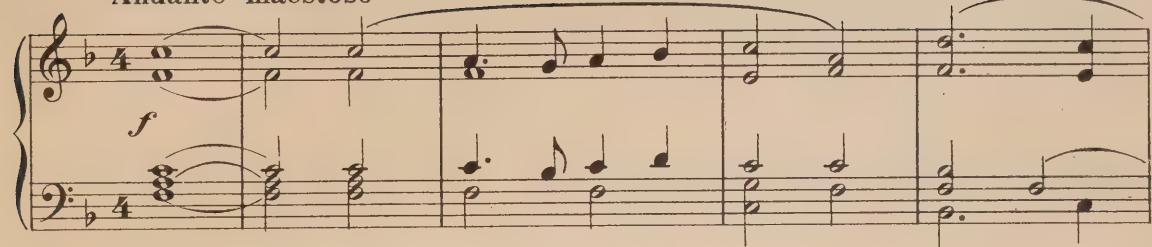


Medley

(Repeats omitted)

WILLIAM BYRD

Andante maestoso





3 **Tempo I**

Pesante

4 **Allegro**

5 Andante legato

dolce

6 Grazioso

p

cresc.

8

The Irish Marche

from "The Battel"

WILLIAM BYRD

Giocoso

* First publication. Key C, a fifth below, in the MS.

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4 *p*

mf

5 *p*

6 *f*

L.H.

p

pp

La Volta

(Melody by Thomas Morley)

WILLIAM BYRD

Scherzando

p

Rep.

mf

2

Rep.

p

2

3

4

5

Rep.

6

7

APPENDIX

Showing what are evidently errors in the original MSS.
which have been corrected in this edition.

Page	Line	Stave	Bar	Beat	MS.
4	..	1 ..	.. 2 ..	.. 2 ..	.. 3 .. Tenor C
4	..	1 ..	.. 2 ..	.. 2 ..	.. 4 .. F \sharp
4	..	2 ..	.. 2 ..	.. 2 ..	.. 1 .. E omitted
4	..	2 ..	.. 2 ..	.. 2 ..	.. 4 .. F \sharp
4	..	3 ..	.. 2 ..	.. 2 ..	.. 1 .. F \sharp
4	..	4 ..	.. 1 ..	.. 4 ..	.. 1 .. Treble C \downarrow
5	..	4 ..	.. 2 ..	.. 4 ..	.. 4 .. A omitted
7	..	1 ..	.. 1 ..	.. 3 ..	.. 1 .. Alto A \downarrow
13	..	1 ..	.. 1 ..	.. 2 ..	.. 1 .. B omitted
13	..	1 ..	.. 1 ..	.. 2 ..	.. 3 .. F \sharp
13	..	2 ..	.. 2 ..	.. 2 ..	.. 1 .. Tenor A
13	..	2 ..	.. 2 ..	.. 5 ..	.. 1,2 .. Tenor \downarrow , \downarrow
13	..	2 ..	.. 1 ..	.. 8 ..	.. 2 .. F \sharp
13	..	4 ..	.. 2 ..	.. 3 ..	.. 1 .. Tenor A
14	..	2 ..	.. 1 ..	.. 3 ..	.. 1 .. B \flat
14	..	3 ..	.. 1 ..	.. 6 ..	.. 1 .. B \flat
14	..	4 ..	.. 1 ..	.. 1,5 ..	.. 1 .. B \flat omitted
14	..	4 ..	.. 1 ..	.. 1,5 ..	.. 3 .. E \sharp
14	..	4 ..	.. 2 ..	.. 3 ..	.. 1 .. Bass G
14	..	5 ..	.. 2 ..	.. 1 ..	.. 1 .. Bass G
16	..	3 ..	.. 1 ..	.. 5 ..	.. 1 .. B \flat above G
18	..	5 ..	.. 1 ..	.. 2 ..	.. 1 .. D omitted
19	..	1 ..	.. 2 ..	.. 1 ..	.. 2 .. Tenor D for C
21	..	1 ..	.. 2 ..	.. 1,5 ..	.. 2,3 .. Tenor A \downarrow
21	..	1 ..	.. 2 ..	.. 3 ..	.. 2,3 .. Tenor E \downarrow
21	..	1 ..	.. 2 ..	.. 4 ..	.. 1 .. F \sharp
21	..	2 ..	.. 2 ..	.. 3,7 ..	.. 2,3 .. Tenor A \downarrow
21	..	2 ..	.. 2 ..	.. 5 ..	.. 2,3 .. Tenor E \downarrow
21	..	3 ..	.. 1 ..	.. 1 ..	.. 1 .. C \sharp
21	..	4 ..	.. 1 ..	.. 1 ..	.. 2 .. F \sharp
21	..	4 1 4 2,3 .. F \sharp , F \sharp
21	..	5 1 2 2 .. F \sharp
22	..	3 1 5 3 .. F \sharp
22	..	4 2 3 2 .. F \sharp , last note
22	..	5 2 1 3 .. F \sharp
22	..	6 1 1 2 .. F \sharp , last note

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NOTES

The opera of Purcell's day was, by the modern interpretation of the word, no opera at all, but drama with incidental music. Into the spoken play were introduced masques, spectacular or comic scenes, songs, dances, and so forth; but as a general rule these musical interludes, however long and elaborate, did nothing to carry on the dramatic action. The actors were seldom called upon to sing; sometimes, however, a soliloquy was sung behind the scenes while the actor stood still on the stage. "What shall I do to show how much I love her?" sings the voice, while Maximilian "stands gazing at the Princess all the time of the song."

It is in this sense that the words "opera" and "operatic" are used in the following notes.

Nos. 1 and 2: DIDO AND ÆNEAS

Purcell wrote one true opera, in the classical sense of the word. In *Dido and Æneas* there is neither spoken dialogue nor musical interlude, but a real welding of music and drama.

(1.) "Ah! Belinda, I am press'd with torment" is Dido's first utterance shortly after the rise of the curtain. Torn between love of Æneas and fear of divine vengeance, she tells her waiting-woman of her grief, but not of its cause.

(2.) "When I am laid in earth" is her last farewell before death.

Nos. 3-7: THE FAIRY QUEEN

The Fairy Queen is an anonymous operatic adaptation of *A Midsummer Night's Dream*; but none of Shakespeare's lyrics is used in the musical setting.

(3.) The magic flower is in Oberon's hands, and Titania, before retiring to rest, changes the scene to "a prospect of grottoes, arbours, and delightful walks," where a masque of Night, Mystery, Secrecy, and Sleep is enacted.

(4.) After the translation of Bottom, Titania conjures up her enchanted lake and entertains him with a fairy masque, of which this song is a part.

(5.) When at last the lovers' tangle is set to rights, Juno descends in "a machine drawn by peacocks" to bestow her blessing.

(6.) Juno reascends, and Oberon, possibly to allow time for the setting of the final transformation scene, calls for—

"the plaint that did so nobly move,
When Laura mourn'd for her departed love."

(7.) The final scene is set in a Chinese garden. "Hark! how all things with one sound rejoice" is one of the two songs that precede the entrance of Hymen.

No. 8: KING ARTHUR

In the production of *King Arthur, or The British Worthy*, Dryden collaborated with Purcell, but not without a certain asperity. “The numbers of poetry and vocal music are sometimes so contrary, that in many places I have been obliged to cramp my verses, and make them rugged to the reader, that they may be harmonious to the hearer. . . . I flatter myself with an imagination, that a judicious audience will easily distinguish betwixt the songs wherein I have complied with him (the composer), and those in which I have followed the rules of poetry in the sound and cadence of the words.”

(8.) The play ends with a patriotic masque, in which Venus herself sings the praises of Britain.

No. 9: THE INDIAN QUEEN

Dryden, with Sir Robert Howard, was also responsible for *The Indian Queen*, but the operatic version is a later adaptation by an unknown hand.

(9.) Zempoalla, the usurping Indian Queen, is in love with Montezuma. Troubled by a dream, she consults the sorcerer, Ismeron. The vague reply of the deity that he summons infuriates her, and Ismeron tries, a little tactlessly maybe, to calm her rage by pointing at the truth through the agency of spirit voices. “I attempt from love’s sickness to fly in vain” speaks, as it were, for Zempoalla’s own heart.

No. 10: THE TEMPEST

Another adaptation of Shakespeare, or rather an operatic version of an adaptation by Dryden and Sir William Davenant.

(10.) The final scene is, as usual, a masque. Amphitrite, wife of Poseidon (Neptune), rises from the sea to bless the departing mortals.

No. 11: BONDUCA

Bonduca (more familiarly Boadicea) is the heroine of a tragedy by Beaumont and Fletcher, again adapted to operatic ends.

(11.) The queen and her two daughters have taken refuge in a fort after their defeat by the Roman army. Bonvica, the younger, sings to dispel her “dire consuming melancholy.”

No. 12: DON QUIXOTE

D’Urfey’s first burlesque of *Don Quixote* was such a success that it was followed immediately by a second, and in the following year by a third, which was a failure.

(12.) The Duchess’s waiting-woman, Cervantes’ “desenvuelta y discreta Altisidora,” plots to make Don Quixote unfaithful to Dulcinea. She teases him with “a whimsical variety, as if I were possess’d with several degrees of passion.”

“From rosy bow’rs” is said to have been Purcell’s last composition, “it being in his sickness.”

No. 13: KING RICHARD THE SECOND

Nahum Tate's adaptation of Shakespeare's play, stopped after the second night on account of political allusions, made no provision for music except two incidental songs.

(13.) "Retir'd from any mortal's sight" was sung in the prison scene of Act 4, but whether Purcell's setting was composed for the stage or not it is impossible to tell.

No. 14: THE OLD BACHELOR

(14.) This song occurs in the second act of Congreve's famous comedy. Araminta, Belinda, Vainlove, and Bellmour are together :

Araminta.—Nay come, I find we are growing serious, and then we are in great danger of being dull. If my Musick-master be not gone, I'll entertain you with a new song, which comes pretty near my own opinion of love and your sex. Who's there ?

(*Enter Footman.*)

Is Mr. Gavot gone ?

Footman.—Only to the next door, Madam ; I'll call him. (*Exit.*)

(*Enter Musick-master.*)

Araminta.—O, I am glad we shall have a song to divert the discourse. Pray oblige us with the last new song.

SONG

Araminta.—So, how d'ye like the song, Gentlemen ?

Bellmour.—O, very well perform'd. But I don't much admire the words.

Araminta.—I expected it. There's too much truth in 'em.

No. 15: PAUSANIAS

Pausanias, the Betrayer of his Country, Written by a Person of Quality, was published in 1696.

(15.) This song and a duet ("My dearest, my fairest"), both set by Purcell, are sung behind the stage, and serve to create the right atmosphere for the scene in which Pandora, the Persian mistress of Pausanias, attempts to seduce the young Argilius.

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1.	" Ah ! Belinda, I am press'd with torment "	I
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	(DIDO AND ÆNEAS)		
3.	Mystery's Song : " I am come to lock all fast "	9
	(THE FAIRY QUEEN)		
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	(PAUSANIAS)		

AH! BELINDA, I AM PRESS'D WITH TORMENT

FROM

Original Key

DIDO AND AENEAS

Andante espressivo ($\text{♩} = 76$)

DIDO P

Ah! ah! ah! Be-lin-da, I am

p molto legato e cantabile

simile

press'd With tor - ment, Ah! ah! ah! Be -

lin - da, I am press'd With tor - ment not to be con -

ORIGINAL ACCOMPANIMENT: figured bass, with strings in the *ritornello*
SOPRANO (or Tenor)

PP

- fess'd; Ah! ah! ah! Be - lin - da,

cresc.

I am press'd With tor - ment, Ah! ah!

cresc.

f

ah! Be - lin - da, I am press'd With tor - ment

P

not to be con-fess'd; Peace and

P

I are stran - gers grown, Peace and I are

stran - gers, stran - gers grown: I lan - - - guish

till my grief is known, I lan - - -

guish till my grief - - - is

known,
Yet would not,
yet

molto

meno f

Musical score for 'The Star-Spangled Banner' featuring lyrics 'have it guess'd.' and dynamic markings 'dim.' and 'cresc.' The score consists of three staves. The top staff is in G major, the middle staff is in F major, and the bottom staff is in C major. The lyrics are placed below the top staff, and the dynamic markings are placed above the top staff.

dim.

marc.

p

Peace and I are stran - gers grown, Peace and

p

pp

poco rall. a tempo

I are stran - gers, stran - gers grown.

Vln. 2

Vla.

mf

cresc.

rall.

ff

p

DIDO'S FAREWELL

FROM

DIDO AND AENEAS

Original Key

RECIT.

DIDO

p

pp

Largo ($\text{d} = 60$)

p

now a wel-come guest. When I am

p molto legato

simile

ORIGINAL ACCOMPANIMENT: strings in the Air, figured bass in the Recitative

laid, am laid in earth, may my wrongs create No trouble, no
 trouble in thy breast. When I am laid, am laid in
 earth, may my wrongs create No trouble, no trouble in thy breast.

Re-mem-ber me, re-mem-ber me, but ah! for

16556

dim.

get my fate, Re-mem-ber me, but ah! for-get my fate, Re-

7

dim. 8

cresc.

- mem-ber me, re-mem-ber me, but ah! for - get my fate, Re-

cresc. 9

mf

rall. dim. PP a tempo

- mem-ber me, but ah! for - get my fate.

cresc. 10

rall.

dim. PP

11 12

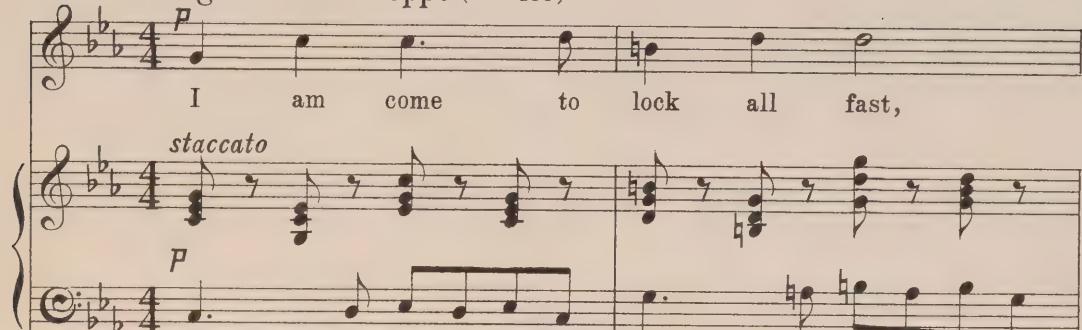
MYSTERY'S SONG

FROM

THE FAIRY QUEEN

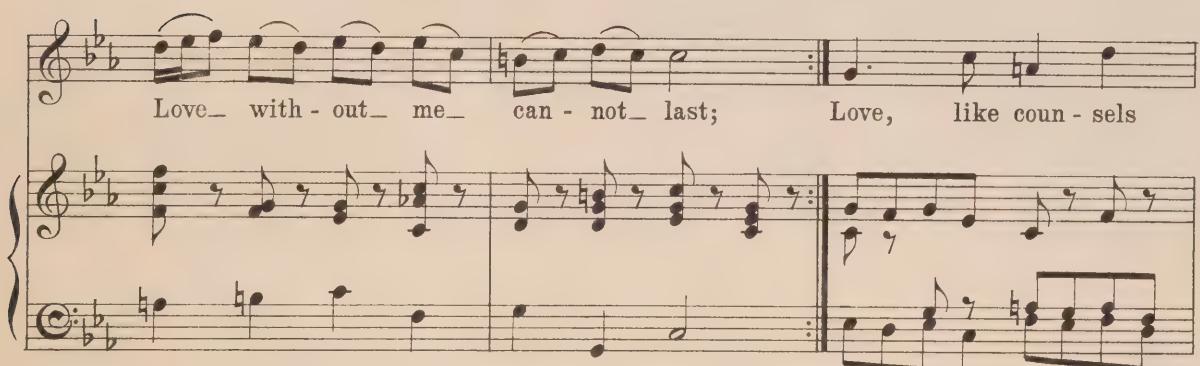
Original Key

Allegro ma non troppo ($\text{♩} = 138$)

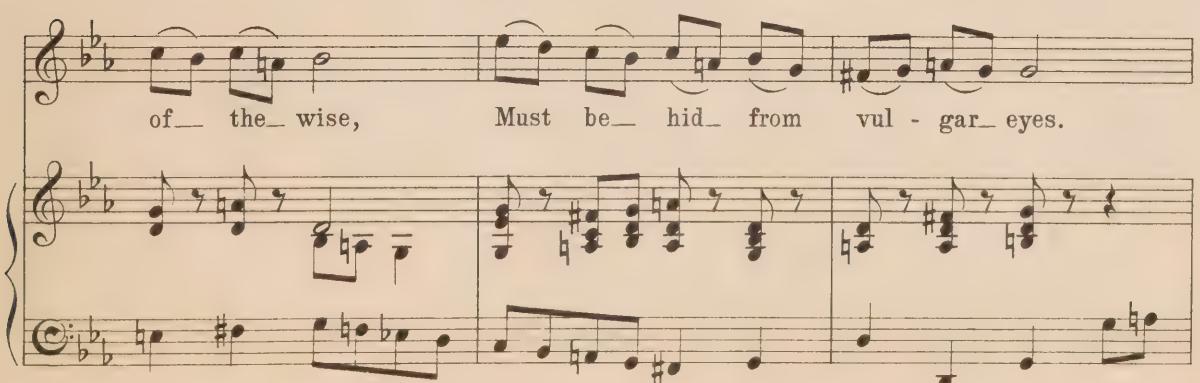


I am come to lock all fast,
staccato

*il basso cantando
ma non legato*



Love_ with - out_ me_ can - not_ last; Love, like coun - sels



of_ the_ wise, Must be hid_ from vul - gar_ eyes.

ORIGINAL ACCOMPANIMENT: figured bass

16556

cresc.

'Tis holly, 'tis holly and we must, we

cresc.

dim.

must con - ceal it; They pro - fane it,

dim.

they pro - fane it who re - veal it,

un poco rall.

They pro - fane it, they pro - fane it who re - veal it.

pp

WHEN I HAVE OFTEN HEARD YOUNG MAIDS COMPLAINING
FROM
THE FAIRY QUEEN

Original Key C

Allegretto ($\text{♩} = 112$)

A musical score for a voice and piano. The vocal line is in 3/4 time, B-flat major, with a dynamic of piano (P). The lyrics are: "1. When I have of - ten heard young maids com - plain - ing 2. Should he em - ploy all his wit in de - ceiv - ing,". The piano accompaniment is in common time, B-flat major, with a dynamic of piano (P). The word 'legato' is written below the piano staff.

That when men pro-mise most they most de-ceive,
Stretch his in - ven-tion and art - ful - ly feign,
Then I thought
I find such

A musical score for 'The Young Nymph' featuring two staves of music. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "none of them wor - thy my gain - ing, And what they charms, such true joy in be - liev - ing, I'll have the". The bottom staff is for the piano, with a treble clef, a key signature of one flat, and a common time signature. The music consists of various note patterns and rests.

ORIGINAL ACCOMPANIMENT: figured bass

swore re - solv'd ne'er to be - lieve. But when so hum - bly he
 plea - sure, let him have the pain. If he proves per - jur'd, I

made his ad - dress - es, With looks so soft and with lan - guage so
 shall not be cheat - ed; He may de - ceive him - self but ne - ver

kind, I thought it sin to re - fuse his ca -
 me: 'Tis what I look for and shan't be de -

- ress - es; Na - ture o'er - came, and I soon chang'd my mind.
 - feat - ed, For I'll be false and in - con - stant as he.

EPITHALAMIUM

FROM
THE FAIRY QUEEN

Original Key

Andante ($\text{♩} = 76$)

ORIGINAL ACCOMPANIMENT: strings (in the prelude only) and figured bass

jea- lous-y, *p* From all the anxious care and
 strife *cresc.* That at - tends
cresc. a mar - ried life!

Thrice hap-py, *cresc.* thrice hap-py, thrice hap-py, hap-py, hap-py,

dim.

hap - py, hap - py lov - ers, may you

rall.

be For e-ver, e-ver, e-ver, e - ver free!

Allegretto ($\text{d} = 60$)

Be to one an-

mf legato e cantabile

- o - ther true, Be to one an - o - ther true, Kind to her,

kind, kind to her as she to you; And since the

er - rors, since the er - rors of this night are past, May he be

e - ver, may he be e - ver,

may he be e - ver, e - ver con - - stant,

cresc.

legato

A musical score for two voices and piano. The top voice (soprano) sings 'She be ever, she be ever, e - ver, e - ver' in a melodic line with eighth and sixteenth notes. The piano accompaniment features a bass line with sustained notes and a treble line with eighth-note chords. The dynamic is marked 'dim.' (diminuendo) in the vocal line.

A musical score for a piano-vocal duet. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in C major, 2/4 time. The lyrics 'chaste, May he be ever, e - ver' are written below the vocal line. The piano part features a bass line and harmonic support. The vocal line includes eighth-note patterns and sustained notes.

THE PLAINT

FROM

THE FAIRY QUEEN

Original Key

Andante ($\text{d} = 69$)

Original Key

*sempre legato
e cantabile*

Oh! oh! — let me, oh! oh! — let me, let me weep.

poco

*cantando**simile*

Oh! oh! — let me, oh! oh! —

mf

ORIGINAL ACCOMPANIMENT: solo violin and figured bass

The sign * marks the beginning, and † the end of the passages for solo violin.

let me, let me weep, oh! oh! oh! let me for

dim.

e- ver, e - ver weep, for e - ver, for e - ver,

for e - ver, for e - ver weep.

un poco mosso

cresc.

My eyes no more, no more, no more, no

ben legato

dim.

more, no more shall wel - come sleep.

dim.

*mp dolce

cresc.

mf
 I'll hide me, I'll hide me from the sight of day, And
mf

dim.
 sigh,— sigh,— sigh — my soul — a - way.
dim.

espress.

rall. *Tempo primo*
pp
 Oh!
dim. *pp*

oh! let me, oh! oh! let me, let me weep.

poco

Oh! oh!

let me, oh! oh! let me, let me weep, oh! oh!

dim.

oh! — let me for e-ver, e - ver weep, for e - ver,

pp

for e - ver, for e - ver, for e - ver-

weep.

mf

He's gone, he's gone, he's

mf

gone, his loss de - plore, He's gone, he's gone, he's

legato

gone, his loss de - plore; And I shall ne - ver, ne - ver,

ne - ver, ne - ver, ne - ver see him more,

poco rall. a tempo *mf* *dim.*

I shall ne - ver, ne - ver, ne - ver see him

more, shall ne-*ver*, ne-*ver*,
 **ten.*

ne-*ver* see him more,
dim.

I shall
dim. poco a poco

ne-*ver*, shall ne-*ver*, shall ne-*ver*, shall ne-*ver* see him more.
dim. poco a poco

HARK! HOW ALL THINGS WITH ONE SOUND REJOICE
 FROM
 THE FAIRY QUEEN

Original Key G

Allegro moderato (♩ = 144)

f gioioso e non legato

Hark, hark, how
leggiere

f

mf

il basso legato

ORIGINAL ACCOMPANIMENT: strings (in the prelude only) and figured bass

all things with one sound

re - joice, re - joice, re - joice, re - joice,

re -

1

-joice, — Hark, hark, how -joice, —

2

f *mf*

mp *cresc.*

And the world seems to — have one voice, the

p

world seems to — have one voice,

legato

dim.

dim.

to — have one — voice.

Hark, hark, how all things with one sound

leggiero e non legato

legato

re - joice, — re -

- joice, — re - joice, — re - joice, —

re - joice, re -

re - joice,

poco rall.

re - joice.

VENUS'S SONG

FROM

KING ARTHUR

Original Key B \flat Allegretto ($\text{♩} = 112$)*mf*

1. Fair-est isle, all isles ex - cel - ling,
 2. Gen-tle mur - murs, sweet com - plain - ing,

molto legato

Seat of plea - sure and of love;
 Sighs that blow the fire of love;

Ve - nus here will choose her dwell - ing,
 Soft re - pul - ses, kind dis - disdain - ing,

p

And for sake her Cy - prian grove.
 Shall be all the pains you prove.

poco cresc. Cu - pid from his fav - rite na - tion Care and
 Ev - 'ry swain shall pay his du - ty, Grate ful

poco cresc.

en - vey will re - move; Jeal - ous - y, that poi - sons
 ev - 'ry nymph shall prove; And as these ex - cel in

un poco cresc. pas - sion, And de - spair, that dies for love.
 beau - ty, Those shall be re - nownd for love.

un poco cresc.

2nd verse rall. dim.

I ATTEMPT FROM LOVE'S SICKNESS TO FLY IN VAIN
 FROM
 THE INDIAN QUEEN

Original Key

Allegretto ($\text{♩} = 116$)

mf

I at-tempt from Love's sick-ness to fly in

il basso sempre legato e cantabile

vain, Since I am my - self my own fe - ver, since I am my - self my own

fe - ver and pain. No more now, no more now, fond_ heart, with pride no more

ORIGINAL ACCOMPANIMENT: figured bass

swell; Thou canst not raise for - ces, thou canst not raise for - ces e -

dim.

dim.

P

- nough to re - bel. I at - tempt from Love's sick - ness to fly

in - vain, Since I am my - self my own fe - ver, since

mf

I am my - self my own fe - ver_ and_ pain. For Love has more

mf

pow'r and less mer - cy than Fate, To make us seek ru - in, to
 make us seek ru - in and love those that hate. I at - tempt from Love's
 sick - ness to fly in vain, Since I am my - self my own fe - ver, since I am my - self my own fe - ver and pain.

poco rall. a tempo
 dim. pp
 pp
 cresc.
 cresc.

dim. rall.
 dim.

AMPHITRITE'S SONG

FROM

Original Key

THE TEMPEST

Moderato ($\text{d} = 92$)

Ob. mf

sempre legato

tr

Hal - cyon days, now

Vln. mp

wars — are end-ing, You — shall — find — wher - e'er — you — sail,

ORIGINAL ACCOMPANIMENT: Oboe, violin, and figured bass

16556

Hal - cyon days, now wars _____ are end - ing,

A musical score for two voices. The top voice (soprano) has a treble clef and the bottom voice (bass) has a bass clef. The key signature is C major. The soprano part starts with a melodic line of eighth and sixteenth notes, followed by a vocal rest. The bass part begins with a sustained note. The soprano then continues with a melodic line, including a trill over a vocal rest. The bass part follows with a sustained note. The soprano part concludes with a melodic line. The bass part ends with a sustained note. The vocal parts are separated by a vertical bar line. The lyrics "You shall find wher - e'er you sail, Tri - tons all the" are written below the notes. Various dynamics and performance instructions are placed above the notes, such as "3", "tr", "mf", and "mf". The bass clef is also present on the left side of the page.

dim.

while at - tend-ing With a kind and gen - tle gale, With a

P

kind _____ and gentle gale,

Vln. *p*

C:

mf

Tri - tons all the while _____ at - tend - ing With a kind _____

Vln.

mf

C:

dim.

and - gen - tle gale.

Ob. *mf*

dim.

C:

tr

C:

Fine

A musical score for 'Halcyon Days' featuring a soprano vocal line and a piano accompaniment. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics 'Hal-cyon days, now wars are end-ing,' are written below the vocal line. The piano part includes a dynamic instruction 'P' (piano) at the beginning.

ben legato

Hal-cyon days, now wars are end-ing,

You — shall find — wher - e'er — you sail, Tri - tons all the

Ob.

cresc.

while at - tend - ing With a _ kind and

dim.

tr

ritenuto

gen - tle_gale, With a kind and gen - tle gale.

dim. D. C. *sino al fine*

BONVICA'S SONG

FROM

Original Key

BONDUCA

Largo ($\text{♩} = 60$) *p espress.*

Oh! ____ oh! ____ lead me, lead me

p sostenuto e legato

cresc.

to some peace - ful gloom, Where none ____ but sigh - ing, none ____ but

cresc.

dim. *accel.* *cresc.*

sigh - ing, sigh - ing lov - ers - come, Where the shrill, the shrill

cresc.

Ped.

ORIGINAL ACCOMPANIMENT: figured bass

trum-pets never sound, *rall.*, *molto*
 ne-ver, ne - ver sound, But

meno mosso
 one e - ter - nal hush, *cresc.* one e - ter - - nal hush goes round.
rit.

Moderato ($\text{♩} = 96$)
 There let me soothe my pleas - ing
legato e cantabile

pain, *mf* There let me soothe my pleas - ing pain, And

dim.

ne-ver, ne-ver think of war, ne-ver, ne-ver think of war,

dim.

cresc.

ne-ver, ne-ver think of war, ne-ver, ne-ver, ne-ver, ne-ver, ne-ver

cresc.

dim. *poco animato* *mf*

think of war a - gain. What glo - - - ry, what

mf

cresc.

glo - - - ry, what glo - - - ry can, can a lov - er

cresc.

P

dim.

have, To con-quer, to con-quer, yet be still a slave? What

cantabile

cresc.

dim.

glo - ry, what glo - ry can a lov - er

cresc.

P

cresc.

f

have, To con-quer, to con-quer, to con-quer, yet be still, still a

rall.

dim.

slave, yet, yet be still, yet, yet be still, yet, yet be still, still a slave?

dim.

ALTISIDORA'S SONG

FROM

DON QUIXOTE

Original Key

Tempo rubato*

From ro-sy bow'rs, where sleeps the god of Love,

Hi-ther, hi-ther, ye lit-tle wait-ing Cu-pids, fly, fly, fly, fly,

Hi-ther, ye lit-tle wait-ing Cu-pids, fly: Teach me, Teach me,

ORIGINAL ACCOMPANIMENT: figured bass

* In free, declamatory movements such as this it is impossible to give any precise indication of tempo, for the speed of each phrase is governed by the words, and must depend upon the eloquence of the singer.

poco cresc.

teach me in soft, — me - lo - dious songs to move With

poco cresc.

ten - - - der, ten - - - der pas - sion my heart's, my

dim.

heart's dar - ling joy. Ah! let the soul of mu-sic tune my

*p**p**cresc.*

voice To win - dear Stre-phon, Ah! — ah! — let the soul of mu-sic tune my

cresc.

rall.
dim.

voice To win dear Stre-phon, dear, dear, dear Stre-phon, who my soul en-

dim.

Allegro vivo ($\text{d} = 112$)

mf non legato

- joys. Or if more in-flu-en-cing Is to be brisk and air-y, With a

mf staccato e leggiero

F

step and a bound And a brisk from the ground I will trip like a ny fair-y. As

P

once on I - da danc - ing Were three ce - les - tial bo - dies, With an

cresc.

air and a face And a shape and a grace Let me charm like Beau-ty's god - dess, With an

cresc.

senza rall.

air and a face And a shape and a grace Let me charm like Beau-ty's god - dess.

Adagio con espressione (♩ = 50)

Ah! ah! 'tis in vain, 'tis all, all, all in

p legato

piu f

vain, Death and de - spair must end the fa - tal pain; Cold de -

piu f

pp

un poco affrettato
*cresc.*rall.
dim.

- spair, cold, cold — de - spair, dis-guis'd like snow and rain Falls, falls, falls

*poco fz*RECIT.
Più mosso

on my breast: Bleak winds in tempests blow, — in tempests

blow, — My veins all shi-VER and my

Meno mosso

fin - gers glow: My pulse beats — a dead, dead march, my pulse beats —

p sub.

poco cresc.

a dead, dead march for lost re - pose, And to a

poco cresc.

cresc. *rall.* *dim.*

so-lid lump of ice my poor, poor, fond heart is froze.

Andante con moto ($\text{♩} = 138$)

p

Or

p legato

il basso cantando

say, ye Pow'rs, say, say, ye Pow'rs, my peace to crown Shall I,

shall I, shall I thaw my - self or drown? Shall I, shall I, shall I

thaw my - self or drown? A - mongst the foam-ing bil- lows, In- creas-ing all with

tears I shed, On beds of ooze and crys-tal pil-lows Lay down, down, down, lay

down, down, down my love - sick head? Say, say, ye Pow'rs, say,

say, ye Pow'rs, my peace to crown, Shall I, shall I, shall I, thaw my-

- self_ or drown? Shall I, shall I, shall I, thaw my-self_ or drown?

RECIT.

Allegro

No, no, no, no, no, I'll straight run mad, mad, mad, mad, mad, That soon, that

Ped.

soon my heart will warm; When once the sense is fled, is fled, Love,

*

sostenuto
sempref

Love has no pow'r, no, no, no, no, no pow'r to charm, Love has no

pow'r, no, no, no, no, Love has no pow'r, no, no, no, no pow'r, no, no, no, no,

un poco rall. Più mosso (♩ = 96)

no, no pow'r to charm. Wild thro' the woods I'll fly,

Wild thro' the woods I'll fly;

Robes, locks shall thus, thus, thus, thus be—

tore: A thou-sand, thou-sand deaths I'll die, A thou - sand

mf

cresc.

mf

cresc.

thou - sand deaths I'll die, Ere thus, thus in vain, ere

rall.

thus, thus in vain, thus in vain a - dore.

RETIR'D FROM ANY MORTAL'S SIGHT

FROM

KING RICHARD THE SECOND

Original Key

Andantino ($\text{♩} = 63$)

P

1. Re - tir'd from a - ny mor - tal's sight, The pen - sive Da - mon lay; He
 2. He heard the music of the wood, And with a sigh re-plied; He

cresc.

mf

bless'd the dis - con - tent - ed night, And curs'd the smil - ing
 saw - the fish sport in - the flood, And wept a - deep - er

mp

day. The ten - der shar - ers of his pain, His
 tide. In vain - the sum - mer's bloom came on, For

cresc.

flocks no long - er graze, But sad - ly fix'd a - round
still the droop - ing swain Like au - tumn winds was heard

cresc.

dim.

P

the swain, Like si - lent mourn - - ers gaze.
to groan, Out - wept the win - - ter's rain.

P

g:

mf

"Some ease," said he, "some re - spite give. Why, might y Pow'rs, ah! why Am

mf

cresc.

I too much dis - tress'd to live, And

cresc.

yet for - bid to die?" Such

ac - cents from the shep - herd flew Whilst on the ground he

lay; At last so deep a sigh

he drew As bore his life a - way.

THUS TO A RIPE CONSENTING MAID

FROM

THE OLD BACHELOR

Original Key

Allegretto (♩ = 104)

Thus to a ripe, con - sent - ing maid Poor,

Con moto (♩ = 132)

Would you long pre-serve your lov - er, Would you still, would you still, would you still his

god - dess reign? Would you long pre - serve your lov - er, Would you still,would you

still,would you still his god - dess reign? Ne-*ver*,ne-*ver* let him all dis-cov - er,

Ne-*ver*, ne-*ver* let him, ne-*ver*, ne-*ver* let him much ob - tain,

Ne-*ver*, ne-*ver* let him all dis-cov - er, Ne-*ver*,ne-*ver* let him,

1 *dim.* 2 *dim.* *poco rall.* *Tempo I*

ne-ver, ne-ver let him much ob - tain. much ob - tain. Men will ad -

mf *legato*

-mire, a - dore, and die, While wish - ing, while

p

cresc. *dim.* *Con moto* *mf*

wish - ing at your feet they lie; But ad-mit-ting their embrac - es

mf *leggiero*

p

Wakes 'em from, wakes 'em from the gold - en dream, But ad-mit-ting

p

their em - bra - ces Wakes 'em from, wakes 'em from the gold - en dream:

No - thing's new be - side our fa - ces, Ev - 'ry wo - man, ev - 'ry wo - man

is the same, No - thing's new be - side our fa - ces

Ev - 'ry wo - man, ev - 'ry wo - man is the same. is the same.

SWEETER THAN ROSES

FROM

PAUSANIAS

Original Key

Adagio ma non troppo*
molto espressivo e rubato

p

Sweet - er than ro - ses or cool, cool _____

p *molto legato*

ev'ning breeze,

espress.

PP

Sweet - er than ro - ses or

PP

ORIGINAL ACCOMPANIMENT: figured bass
 *The note on p.46 applies equally to this florid recitative.

cool, cool — ev'n - - - ing breeze On a warm, —

A musical score for voice and piano. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The vocal part begins with a melodic line over a piano bass line. The piano part features sustained notes and eighth-note chords. The vocal line includes a melodic line with eighth-note patterns and a lyrical line with sustained notes. The lyrics are: "flow - 'ry shore Was the dear, the dear, the dear, the dear, dear," followed by a piano dynamic instruction "cresc.".

A musical score for voice and piano. The vocal line is in soprano C-clef, and the piano line is in bass F-clef. The vocal part includes lyrics: 'dear kiss, first trem - bling, first'. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics and performance instructions are included: 'dim.' over a piano part, 'mp' over a piano part, 'un poco agitato' over the vocal line, and 'cresc.' over a piano part. The score is set in common time with a key signature of two flats.

A musical score for a vocal performance. The vocal line is in soprano clef, B-flat key signature, and common time. The lyrics are: "trem - bling made me, made me freeze,". The vocal part includes dynamic markings: *rall.* and *dim.* above the vocal line, and *dim.* below the piano line. The piano accompaniment is in soprano clef, B-flat key signature, and common time. The vocal line starts with a eighth note followed by a sixteenth-note tremolo pattern. The piano accompaniment consists of eighth-note chords.

molto animato *molto cresc.*

made me freeze, Then shot like fire all, all, all, all o'er, then
molto cresc.

il basso legato

shot like fire all, all, all, all, all, then shot like fire _____ all, all o'er.

Con spirito ($\text{d}=126$)

What

f

legato

ma-gic has vic - tor - - - - -

cresc.

ious love!

dim.

What ma-gic has vic-

cresc.

tor

cresc.

dim.

ious love! For all, all,

legato

p

all I touch, all, all, all, all I touch or see, Since

cresc.
espress.

that dear, _____ dear _____ kiss, I hour - ly, hour - ly

cresc.

p

cresc. sino al fine

prove All,all,all, all is love, all, all,all,all,all, all is love, all,all,all, all

p

cresc. sino al fine

poco rall.

all is love, _____ all,all,all,all, all is love, _____ is love to me.

